



## 1972

9:00 JAZZ FOR A SATURDAY MORNING/With  
Aaron Dumas  
12:00 MOVIE CLASS (R)  
12:30 ETHNIC MUSIC/With Bob Verginia  
3:00 VIEWS & OPINIONS OF HERBERT X.  
BLYDEN - Recorded at the Bronx  
House of Detention. Delores  
Costello interviews Blyden, one of  
the Toms Seven and a member of the  
Attica Liberation Faction, Part I  
4:00 AN HOMAGE TO SCOTT JOPLIN - Included  
in this program is a complete  
performance of Joplin's routine  
opera "Treemonisha" & numerous  
piano rags & keyboard salon pieces  
with commentary by Philip Muncey  
7:00 FOREIGN PRESS REVIEW/With Roy  
Harvey  
7:30 MUSIC FROM KASHMER & THE HIMALAYAN  
VALLEYS  
8:00 VIEWS & OPINIONS OF HERBERT X.  
BLYDEN, Part II  
8:30 CONLON NANCARROW'S "STUDIES FOR  
PLAYER PIANO"  
9:00 WHO ARE THE YOUNG REPUBLICANS FOR?  
U. of I. Young Republicans defend  
the policies & programs of Richard  
Nixon in this interview with Roy  
Harvey  
10:00 BLUEGRASS - Presented this month  
by Tiny's Friends

9:00 JAZZ FOR A SATURDAY MORNING/With  
Jazz Dancers  
12:00 MOVIE REVIEW! (R)  
12:30 ETHNIC MUSIC/With Rob Verginia  
3:00 "THE REINTECHED" by Harry Partch/  
With Freda Pierce as the witch;  
ensemble directed by John Farney;  
commentary by Philip Munner  
4:00 MUSIC IN AMERICA - PROGRAM I -  
Early Colonial Music - popular  
songs & dance tunes, airs, ballads,  
church stonker & instrumental  
playing; commentary by Philip  
Munner  
5:30 I WENT TO SEA AT 11, Part I -  
Reginald R. Heagerty went to sea on a  
ship named "The Heagerty", Interviewed by  
Ronnie Bellow & David Rapkin.  
6:00 MUSIC IN AMERICA - PROGRAM II -  
Some musical & cultural remains of  
native Americans east of the  
Mississippi  
7:00 FOREIGN PRESS REVIEW/With Roy  
Harvey  
7:30 FOLK FIDDLING FROM SWEDEN  
7:45 SWEDISH KING GUSTAF VI ADOLF SPEAKS  
ABOUT HIS OWN ROLE  
8:00 MUSIC IN AMERICA - PROGRAM III - A  
musical biography of the life &  
times of Stephen Foster  
9:30 I WENT TO SEA AT 11, Part II -  
Reginald R. Heagerty finishes his  
story from earlier this evening  
10:00 BLUEGRASS - Presented this month by  
Tiny's Friends

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- 9:00 JAZZ FOR A SATURDAY MORNING/With Aaron Dumas
- 12:00 MOVIE REVIEWS (R)
- 12:30 ETHNIC MUSIC/With Bob Virginia
- 3:00 "JOEYUS" by Harry Parich/With Allen Low, Sue Bell Starch; ensemble directed by Jack Hohensee; commentary by Philip Munger
- 4:00 MUSIC IN AMERICA - PROGRAM IV - American Classical Music from the Revolution to 1860
- 5:00 CARLOS HAGEN - Music, poetry & interviews; answer-back songs & commentary on the American trait of restlessness
- 6:00 MUSIC IN AMERICA - PROGRAM V - A new musical perspective on the era of the Civil War - the roots of Black American music
- 7:00 FOREIGN PRESS REVIEW/With Roy Harvey
- 7:30 MUSIC IN AMERICA - PROGRAM VI - American Classical Music from the Civil War to 1890
- 9:00 TELEVISION & MAUNDINGMARKIND - Dick Cavett, Robert Shayton, Bill Greely & others talk about how TV is programmed to create "a quiet, orderly consuming public"
- 10:00 REGGAS - First presented this month by the Friends

9:00 JAZZ FOR A SATURDAY MORNING/With Aaron Dumas

12:00 MOVIE REVIEWS (R)

12:30 ETHNIC MUSIC/With Bob Virginia

1:30 "WATER! WATER!" & "ROTATE THE BODY ON ALL ITS PLANES" by Harry Partch. With members of the Gate 5 Ensemble directed by John Gargus

4:00 MUSIC IN AMERICA - PROGRAM VII - Native American songs, dances & legends from west of the Mississippi

5:00 "PELT KID AND HIS GRANDMOTHER" - Zuni legend of a young boy & his grandmother's "rites of passage"

5:30 MUSIC IN AMERICA - PROGRAM VIII - A Survey of American music at the beginning of the 20th Century

7:00 FOREIGN PRESS REVIEW/With Roy Harvey

7:30 "IN ONE EAR & OUT THE OTHER" - A Took at the human mind by R.D. Laing, Tom Lehrer, Swami Vivekananda, Germaine Greer, John Cage, members of the U.S. Marine Corps & others

9:00 CONCERTO FOR ORGAN & ORCHESTRA BY HANSD GRENZER - From the 1972 Durer Year Festival in Nuremberg

9:30 "BETWEEN THE LINES" - by Philip Munger - Echoes & silent sections from some colorful Romantic works, re-oriented through tape permutation (& other such tricks)

10:00 BLUEGRASS - Presented this month



7.7  
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The RADIO



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PROGRAM GUIDE NUMBER CCXXXII

THIS CONGLOMERATION OF PRINT IS PUBLISHED BY THE FOLKS AT KRAB, A LISTENER-SUPPORTED FM RADIO STATION, OWNED BY THE JACK STRAN MEMORIAL FOUNDATION, A NON-PROFIT ORGANIZATION. YOU CAN HELP SUPPORT KRAB BY BECOMING A SUBSCRIBER AND RECEIVING THIS GUIDE EVERY MONTH. THE RATES FOR SUCH A PRIVILEGE ARE:

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A NOTE ON THIS MONTH'S MUSIC:

DURING THE MONTH OF NOVEMBER, KRAB WILL BEGIN AT ATTACK ON AFTERNOON ENMU. ALL TOO OFTEN OUR AFTERNOON PROGRAMMING HAS BEEN A RANDOM JUMBLE OF MISCELLANEOUS REPEATS AND SECOND-RATE FILL-INS. STARTING WEDNESDAY, THE FIRST OF NOVEMBER, AT 1:30 PM, RANDY MCCARTY WILL PRESENT A WEEKLY FEATURE - AFTERNOON BAROQUE OPERA. RANDY WILL PRESENT AN OPERA EACH WEDNESDAY AT THE SAME TIME. CHECK YOUR GUIDE FOR THE FEATURED OPERAS. BEGINNING IN DECEMBER, RAYMOND JARVI WILL PRESENT ONE ACT FROM THE WAGNERIAN TETROLOGY "RING OF THE NIBELUNGEN" EACH FRIDAY AFTERNOON THROUGH THE END OF FEBRUARY. RAYMOND'S OWN COMMENTS WILL BE REINFORCED BY THOSE OF CORINNE HELENE. FOR THE FIRST TIME IN RECENT HISTORY, IT APPEARS THAT KRAB WILL HAVE LATE-NIGHT PROGRAMS SEVEN DAYS A WEEK!

EVERY OTHER WEDNESDAY NIGHT KRAB BRINGS ALLEN YONGE'S PROGRAM "FLAMENCO Y SUS ESTILOS" INTO OUR LIVING ROOM. ALLEN'S PROGRAM IS NOT ONLY THE MOST IDENTIFIED AND FULLY-RESEARCHED SERIES ON FLAMENCO ART TO BE PRESENTED ANYWHERE ON RADIO, BUT IS OFTEN A CAREFULLY-CONNECTED SERIES OF MOVING AND LIVING ANECDOTES ABOUT THE PEOPLE ARE FLAMENCO MUSIC.

FLASH FROM OUR KRAB NEWSMAN AS HE RAN DOWN THE STAIRS...

WE'RE DROPPING THE TWICE-WEEKLY "WAR REPORT", NOT BECAUSE WE HAVE ANY CERTAIN NEWS ON THE END OF THE WAR IN SOUTHEAST ASIA, BUT BECAUSE WE'RE TAKING ON TWO MORE CONTINENTS: AFRICA AND LATIN AMERICA. THE "WAR REPORT" WILL CONTINUE TO BE ONLY AT 7:30 PM EACH MONDAY. ON THURSDAYS AT 7:30 WE'LL ALTERNATE NEWS PROGRAMS ON AFRICA AND LATIN AMERICA - WHICH WILL CONSIST OF INTERVIEWS, SPECIAL TAPES, AND NEWS AND ANALYSIS. WE'LL NEED PERSONS WITH EXPERIENCE IN EITHER AREA TO WORK ON THE TWO PROGRAMS OR PROVIDE US CONTACTS FOR INTERVIEWS. IF YOU KNOW PERSONS THAT WOULD BE INTERESTED IN EITHER THE WAR REPORT, OR THE AFRICA OR LATIN AMERICA PROGRAMS, PLEASE SET IN TOUCH WITH ME (ROY HARVEY).

IN ADDITION TO THIS SLIGHT SHIFT, WE WANT TO BEGIN TO DO SOME INVESTIGATIVE REPORTING IN SEATTLE - AND THE WEST COAST. THIS TAKES MORE TIME AND MONEY THAN WE'VE GOT. WE COULD USE THING LIKE TAPE CASSETTES, GAS MILEAGE AND AUTO INSURANCE. WE'VE GOT ONE YOU COULD SPARE, OR HAVE DETAILS ON WHERE WE COULD GET ONE CHEAP. LET US KNOW.

WE'RE PRODUCING TWO NEW PROGRAMS: BEWARE OF THE LAW (SUNDAY/6:30 PM) WITH THE SEATTLE CHAPTER OF THE LAMBYER'S GUILD AND TO EXIST IS TO RESIST: MOVEMENT NEWS WITH JO MAINS (ALTERNATING SUNDAYS/9:00 PM).

WITHIN THE MONTH WE'LL GET A RECEIVER TO PICK UP THE CBC (VANCOUVER) REBROADCAST OF BBC NEWS, AND WILL WORK THAT INTO OUR NEWS FORMAT IN NOVEMBER. WE HOPE TO GET AROUND TO PRODUCING A DAILY NEWSBROADCAST AND WILL DEFINITELY DO SO BY THE TIME WE GET REUTERS NEWS-WIRE, IN FEBRUARY OR SO. WE IMMEDIATELY NEED A SHORT-WAVE RECEIVER, TO MONITOR LATIN AMERICAN, AFRICAN AND SOUTHEAST ASIAN BROADCASTS. IF YOU'VE GOT ONE YOU COULD SPARE, OR HAVE DETAILS ON WHERE WE COULD GET ONE CHEAP. LET US KNOW.

IF YOU'VE GOT AN IDEA FOR AN INTERESTING FEATURE OR NEWS PROGRAM, SOMETHING THAT SHOULD BE DOCUMENTED, INVESTIGATED OR OTHERWISE MADE KNOWN, LET US KNOW!

OUR INTERNATIONAL NEWS AND ANALYSIS WILL CONTINUE TO BE TWICE A WEEK, THOUGH THE PRIMARY NEWS ANALYSIS WILL BE ON SUNDAY EVENING, WITH THE THURSDAY PROGRAM A MORE SPECIFIC REPORT (E.G., ON THE PHILIPPINES, OR SOUTH KOREA, OR A NATIONAL OR LOCAL EVENT...)

A COUPLE OF PROGRAMS FOR NOVEMBER THAT ARE ESPECIALLY WORTH LISTENING TO: LIFE: SUGGESTION TO A DYING WORLD (NOVEMBER 15); THE CUBAN PRESS IN THE REVOLUTION: ANGEL GUERRA (NOVEMBER 26); WHEN WILL THE JAPANESE CHICKENS COME HOME TO ROOST? (NOVEMBER 29).

ALL THIS MAY SEEM HOPELESSLY A-POLITICAL AND ALOOF TO THE TRIBULATIONS OF THE PRESIDENTIAL "CONTEST", BUT IT ONLY SEEMS THAT WAY. UP UNTIL THE ELECTIONS, OUR NEWS FREE TIME WILL BE FILLED WITH INTERVIEWS/NEWS REPORTS ON THE SIGNIFICANCE OF THIS ELECTION.

PRE-ELECTION SPECIALS

PEOPLE'S PARTY CONVENTION (NOVEMBER 1/5 PM)

PEOPLE'S PARTY CANDIDATE, DR. BENJAMIN SPOCK (NOVEMBER 2/9 PM)

"SPLAT, COUNTER-SPLAT": THREE FOR FIRST CONGRESSIONAL SEAT (NOVEMBER 5/1 PM)

POST-ELECTION BREAK-OUTS

PUFF OF SMOKE/HEARINGS ON MARIJUANA (NOVEMBER 7/9 PM)

INITIATES: A POINT OF LIGHT (NOVEMBER 9/6 PM)

ANOTHER CRAZED HOUR/HARLAN ELLISON (NOVEMBER 14/8:30 PM)

MARCUSE ON CONTEMPORARY REVOLUTION (NOVEMBER 22/5 PM)

ARVID PARDO ON SEALED USE (NOVEMBER 23/8 PM)

ON COMMENTARY: STARTING WEDNESDAY, NOVEMBER 8, AT 7:05 PM, WILL BE A WEEKLY INQUIRY INTO THE NIGHT CORE IN THE SEATTLE AREA WITH DAVID FRANKEL. PLANNED PROGRAMS INCLUDE DISCUSSIONS WITH THE FOLLOWING: (1) SEVERAL WORKERS FROM THE FIRECREST SCHOOL FOR THE MENTALLY RETARDED; (2) VOLUNTEERS WITH THE COUNTRY DOCTOR FREE CLINIC; FOLKS ACTIVE WITH THE PEOPLE'S HEALTH MOVEMENT; (3) SOME ORDERLIES FROM THE UNIVERSITY HOSPITAL. ANOTHER NEWS PROGRAM IS "WHERE YOU GO, G.I.?" THE TITLE IS ADAPTED FROM THE MAY ASIAN WOMEN ADDRESS THE AMERICAN SOLDIER WHEN LOOKING TO BE POKED UP. THE PROGRAM IS PRODUCED BY LOCAL VETERANS AND WILL COVER THE PROBLEMS THAT G.I.'S AND VETERANS ARE FACING. TO BE Aired TUESDAY, NOVEMBER 14 & 28, AT 7:05 PM.



DRAMATIC DREAMS

KRAB IS RAPIDLY APPROACHING THE TIME WHEN WE WILL BE CAPABLE OF PRODUCING SOME RATHER COMPLEX AND INTERESTING RADIO DRAMA. IDEAS IN THE WORKS RIGHT NOW ARE ORIGINAL PLAYS BY LOCAL PLAYWRIGHTS, PLAYS BY BECKETT, POSSIBLY MACLEISH (HOW MANY RADIO PLAYWRIGHTS DO YOU KNOW OF?), DRAMATIZED OVIDIAN MYTHS AND FAIRY TALES, AND ORAL LEGENDS FROM OTHER CULTURES. THE NOVEMBER PROGRAMMING IS SOME INDICATION OF THE DIRECTION IN WHICH WE WANT TO GO, AND INCLUDES A BREADLINE THEATRE PRODUCTION OF BECKETT'S "ALL THAT FALL" PLUS SOME OF THEIR OWN READINGS OF H.P. LOVECRAFT'S SCIENCE FICTION STORIES. THESE, OF COURSE, ARE FROM OUR ARCHIVES. FROM THE STATION ITSELF IS COMING A RENDERING OF A ZUNI LEGEND CALLED "PELT KID AND HIS GRANDMOTHER", AND A THEMATICAL PROGRAM CALLED "GLOOMY SUNDAY" WHICH ATTEMPTS TO SHED SOME LIGHT ON THE CONCEPT OF DEATH - HOW PEOPLE ARE AFFECTED BY IT, HOW THEY REACT TO IT, HOW THEY PREPARE FOR IT IN DIFFERENT CIVILIZATIONS. BOTH THESE PROGRAMS ARE JUST BEGINNINGS, HINTS OF OUR DREAMS. WHEN OUR FACILITIES INCLUDE A PRODUCTION STUDIO PLUS AN ON-THE-AIR STUDIO, WHEN WE HAVE A COUPLE OF CARTRIDGE MACHINES FOR SOUND EFFECTS (AND ALL THESE THINGS ARE VERY CLOSE AT HAND WITH OUR BEAUTIFUL NEW/OLD FIRE STATION), THE POSSIBILITIES FOR DRAMATIC PRODUCTION WILL BE LIMITLESS!

BUT I'M JUST ONE PERSON (SOMETIMES ONE, SOMETIMES LESS) AND I NEED SOME TALENT SWARMING AROUND ME FOR INSPIRATION. IF THERE ARE ANY INVISIBLE ENTITIES LURKING OUT THERE IN MYSTERIOUS MAGICAL RADIO LISTENER LAND, WHO HAVE HAD SOME EXPERIENCE IN ACTING (NOT NECESSARILY RADIO) AND HAVE SOME IDEAS ABOUT WHAT THEY'D LIKE TO PRODUCE AND SOME TIME TO REHEARSE AND SOME OF THAT MOST-BELOVED QUALITY KNOWN AS ENERGY, GIVE US A CALL. WE HAVE THE POTENTIAL TO PRODUCE SOME GOOD DRAMA, AND WE COULD REALLY VIBRATE SEATTLE'S AIR WAVES WITH KRAB RADIO REPERTORY. THINK ABOUT IT!

KRAB-FM\*\*\*\*\*107.7\*\*\*\*\*20 KN ERP

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OPEN LETTER TO KRAB

dear krab

have been meaning to write this for some time; with the receipt of a bill for my marathon pledge, it becomes imperative.

when in 1969 i resigned as station manager, i expected a great many changes to take place at krab. the short and abortive reigns of wingent and reinsch ought to have made clear to the board of directors the many faults become inherent in the krab institution. apparently the board did not then, nor has now, become aware.

what is wrong with krab? for years and years the staff has complained of lack of money: if only we had more money, if those rats (listeners) would only send more money. when asked what they might spend said money on, the answer has invariably been to improve programming, to do programs we couldn't afford to do before. what could these programs be?

within the last 2 years, (with grants coming from NPR to PBS to HEU to god only knows who PONCHO else), locally produced spoken-word programming has been reduced to the occasional wandering poet, perhaps one a month. i could recite, somewhat nostalgically with a far away look in my eye, from an old program guide, of panel discussions, commentary slots filled at least 75% of the time, of readings, interviews, speeches, lectures, etc....all things that happened in seattle and ON KRAB, though i do enjoy poetry, i think krab could be more than Radio Libre Poetas.

over the years it has become obvious that spoken-word programs aren't what the money is "needed" for. MONEY? how was it that a staff of 3 was so much more productive than the current staff of 9-12?

though i had not intended to discuss the relative merits of spoken-word programs, it might be worthwhile to point out: (1) they fulfill the public service requirement of the fcc (in the past, because of the very nature of educational alternative radio, krab always more than exceeded the requirement).

(2) it is through the spoken word that we humans most accurately communicate, the spoken word on radio (an electric medium) can be immediate in its ability to inform and educate. examples: as a volunteer i was surprised to discover (after the president's announcement of the mining of haiphong) that krab planned no special programming, except to carry some senate hearings already being aired by another seattle station. second, there was NO coverage of the attempted assassination of governor wallace. both of these occasions could have been used constructively (not by propagandists) to educate and inform the "community" about the nature of the society they live in and what is necessary to change it. krab blew its chances both times.

this is alternative radio?

they tell me that music programming has improved with the acquisition of a lot of new records. is that where the money goes? krab has always had the best and widest variety of music programming in seattle, playing music that other stations couldn't. has the content of these programs improved in recent years? i think not. the trouble is that more records become a necessity, the more air time that is filled with music. music comprises more than 80% of krab's air time. it is good music, but once again we must see that the wholeness, the total effectiveness of krab falls short when it becomes specialized. in this case musical, radio station. the effete snobs muzak? why so much music? that's not too difficult to answer, music is easy to program: korean temple bells here, electronic music there, an arab flute for awhile and finally some baroque organ and the whole night is programmed sans a word about vietnam, pioneer square, ecology, ireland, starving poor, or etruscan artifacts. it is SO MUCH EASIER to program music than get a tape of john holt at the little school or buckminster fuller at the u. KRAB TAKES THE EASY WAY.

though i, like other staff members, have in the past used money as an excuse for my own failings to do a job well, i am forced to conclude now that that argument is fallacious, without validity.

if it is not money, then, what's wrong with krab?

we approach the heart of the matter when we talk about taking the easy way out. since the revolution (unbelievers beware) in 1967 it has become increasingly popular to take the easy way. this is why krab has failed to grow, to mature, as an example: as the tuesday night announcer i have to tell the listeners when and why a program will or will not be heard. for over a month now william mandel's soviet press and periodicals has not been played. WHY? after the third week of industry i was told that it was rumored that there was difficulty funding the program. no one knew for sure. the staff here at krab had not cared enough to inquire with pacifica, they had just let it slide. what was i supposed to fill that 1/2 hour slot with? two staff members suggested, well, it's a good night for indian music, he, he, he. it must have been remarkably easy for the full-time staff to ignore the overflowing toilet in the restroom the wet newspapers all over the floor, the smell that permeated the building for two weeks. yes, there's been a revolution. in 67 it was bare feet in the broken glass on university, now its bare wall, dirt and overflowing toilets at krab. there are two points of importance here, the apathy about programs and about working conditions, the one is reflected in the other.

why has the honey old doughnut shop been allowed to decay into a depository for old pop bottles and beer can tabs, the walls stripped of taste and replaced with the most grotesque graffiti, the atmosphere is out house '36. is this really radio sanikan? can you see the difficulty in getting people from different communities, from different organizations from not only the "hip" post-revolutionary community, but from differing established political parties, human rights groups, educators, most anyone to take krab seriously as a REAL radio station. krab has always been radio joke, but the remedy to that prejudice is certainly not to become exactly what "they" (the "establishment") want to believe we are.

once again, what's wrong with krab? why has it become this way?

i see some of the answer to this problem in two places: the lack of well-trained staff and the lack of direction, or goal.

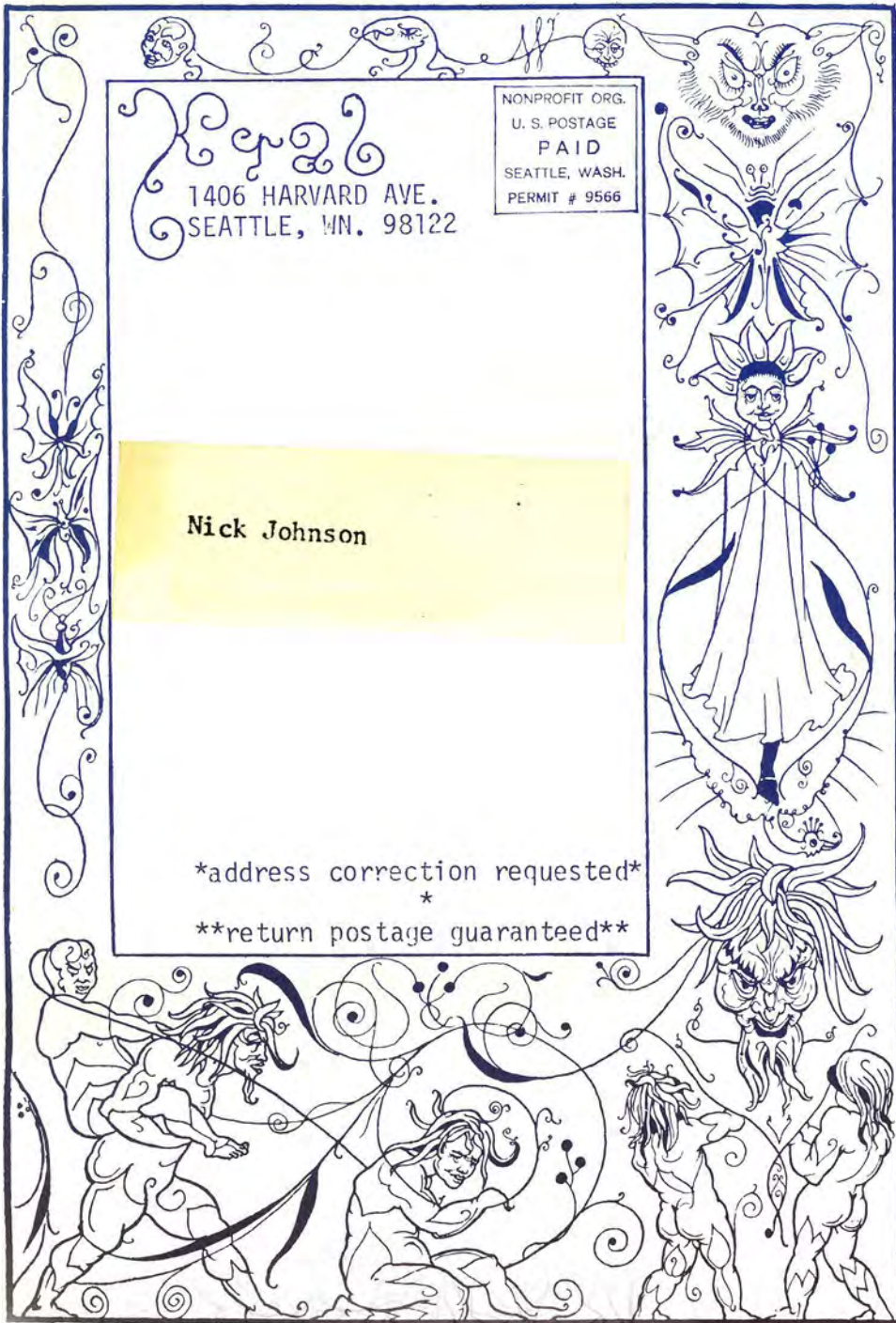
the first can be partly attributed to krab being a volunteer operation, though there is almost more staff than volunteers now. someone wants to do radio, they probably know nothing about radio, though they listen to ko! or kvi and have a preference for some kinds of music. can't get a job at a real station, so they come to krab. and krab eats em up. they become engineers who can't amouce, announcers who can't engineer, guide artists without taste, program producers without knowledge or creativity, garbage collectors for the staff, errand runners, most everything that no one wants to do and they want to do least of all. after self-exiling myself from krab for 2-1/2 years i returned as a volunteer to a new control room, equipment i had never operated before. i expected to get some kind of training on this equipment, some formal instruction as to operating and announcing policies, no formal instruction program for volunteers existed then nor exists now. volunteers are given virtually free reign to explore their ignorance on the air. if they make mistakes the mistakes aren't pointed out (and the correct procedure enforced) because volunteers are seen as a position statement. the only time krab has had the most general idea of where it was going was when milam let his id run the station. milam is gone, and ever since, krab has stuttered about when it was going to grow up. it is important that the board define their goal, to ease the selection of staff, to help the staff know what they are supposed to do, to help volunteers know what they are doing, and most important to give krab a starting place from which it can mature. give the volunteers and staff something to aspire to. i don't expect everyone on the board to get their way, that's not the way a pseudo-democratic system works, they have to LEARN to compromise, with each other and the community.

i suggest that a formal volunteer education program be instituted immediately, and that concurrent with that the board of directors and staff figure out why krab is here.

it became apparent after the first half of the annual membership meeting held not long ago, after the glowing reports of money coming and going, of the krab windmill, excuse me, fire station, that the entire thing was a farce. the board of directors, a group that ought to be able to arrive at consensus decisions, by compromise at the least, was not able to collectively articulate what they wanted from a station manager, except that the applicant would or should emit some sort of subsonic "vibrations" that they would all perceive, perhaps they were waiting for messages from their collective non-conscious, nor could they agree as to what krab existed for, therefore they determined it would not be wise to prepare a position statement. the only time krab has had the most general idea of where it was going was when milam let his id run the station. milam is gone, and ever since, krab has stuttered about when it was going to grow up. it is important that the board define their goal, to ease the selection of staff, to help the staff know what they are supposed to do, to help volunteers know what they are doing, and most important to give krab a starting place from which it can mature. give the volunteers and staff something to aspire to. i don't expect everyone on the board to get their way, that's not the way a pseudo-democratic system works, they have to LEARN to compromise, with each other and the community.

through some of this it may have sounded as if i wanted to just bring the past back. well, i'd like to hear more locally-produced spoken-word, better announcing and engineering, but i don't want to go back to 1965 and start over. i want to be able to feel that krab is playing an active part in the seattle community, that it contributes, (not just takes), and that it is a growing living organism that casts off the dead worthless skin, instead of preserving it for exhibition. if krab changes, let it change.

finally to the matter of my marathon pledge. in the excitement of a very dull evening, i saw krab losing. i said i'd give it some money... well, now because i feel that there were no krab, there would be no chance of improving it, i'll start sending in my monthly pledge. But i cannot help but feel that krab has lied to me and to itself. someday there may be no krab, only if it is used most effectively now will its having been here have meant something. chuck reinsch



COVER PHOTO OF ZUNI MAIDEN FROM THE INDIANS' BOOK, ED. BY NATALIE CURTIS, DOVER PUBLICATIONS, INC. (NEW YORK:1968)